

Book Review

Crossing Waters, Crossing Worlds: The African Diaspora in Indian Country. Edited by Tiya Miles and Sharon P. Holland. (Durham, NC: Duke University Press, 2006. xx + 364 pp. Notes, bibliography, index, \$84.95, cloth; \$23.95, paper.)

Editors Tiya Miles and Sharon P. Holland propose "to articulate in new ways this space where black experience meets native experience" in their collection of essays entitled *Crossing Waters, Crossing Worlds* (p. 3). The fifteen essays range across the disciplines of history, anthropology, African American studies, English, ethnic studies, and Native American studies and include fiction and personal memoir. The first eight essays are "primarily concerned with the themes of race, place, belonging, citizenship, and historical memory," while the last seven chapters "are particularly interested in explorations of presence, identity, and intimacy through narrative, performance, and visual art" (p. 13). 1

The essays that comprise the first half of this collection are generally more historical and cohesive 2 in subject matter, examining the tensions that sometimes arose when indigenous peoples and people of African descent interacted. Tiffany M. McKinney illuminates the racial divides between factions of Pequot Indians, contending that federal policy added to those racial tensions by privileging, in the federal recognition process, those Indians who intermarried with whites over those who intermarried with African Americans. David A. Y. O. Chang finds that Creek Freedmen and African Americans who pursued emigration "emphasized the unity of people of African descent," while Creek efforts to emigrate to Mexico with other indigenous peoples focused not on an essential racial identity but on common interest (p. 97). Barbara Krauthamer argues that freedmen in the Choctaw and Chickasaw Nations rejected federal and native attempts to draw racial distinctions between themselves and American Indians and instead focused on shared culture and history to claim their legal rights in Indian country (p. 116). Melinda Micco attributes the current dispute between Seminole Freedmen and Seminole Indians to the Department of the Interior's decision to distribute Seminole Judgment Funds based on membership in the Seminole Nation as "defined in 1823, prior to the 1866 treaty in which the Seminole Freedmen were formally incorporated" (p. 123). In the final essay of this section, Deborah E. Kanter considers the phenomenon of people of African descent passing as Indian in colonial Mexico.

The essays in the second part of the collection are more varied and include the poignant 3 reflections of Tamara Buffalo about her identity as a person of indigenous and African ancestry. Robert Keith Collins relates the stories of two people of Choctaw and African descent and the struggles they faced reconciling their own perceptions of their identity with the labels others placed on them. Virginia Kennedy contemplates Toni Morrison's use of an indigenous presence in her fiction. And Ku'uialoha Ho'omanawanui examines the influence of reggae and rap on Hawaiian music.

This collection ambitiously pushes the boundaries of the types of sources to consider and the mediums through which to explore indigenous/African interactions in the western hemisphere.

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